

I WANT YOU TO HURT LIKE I DO

Words and Music by
RANDY NEWMAN

Moderately slow blues ♩ = 60

G D Em Bm C D G D

Verse 1:

G Bm7 C E

1. I ran out on my chil-dren,

Am C D Em7 D7/F#

and I ran out on my wife.






Gon-na run out on you too, ba-by.







I done it all my life.






Ev-'ry-bod-y cried the night I left. Well, al-most ev-'ry-bod-y did.





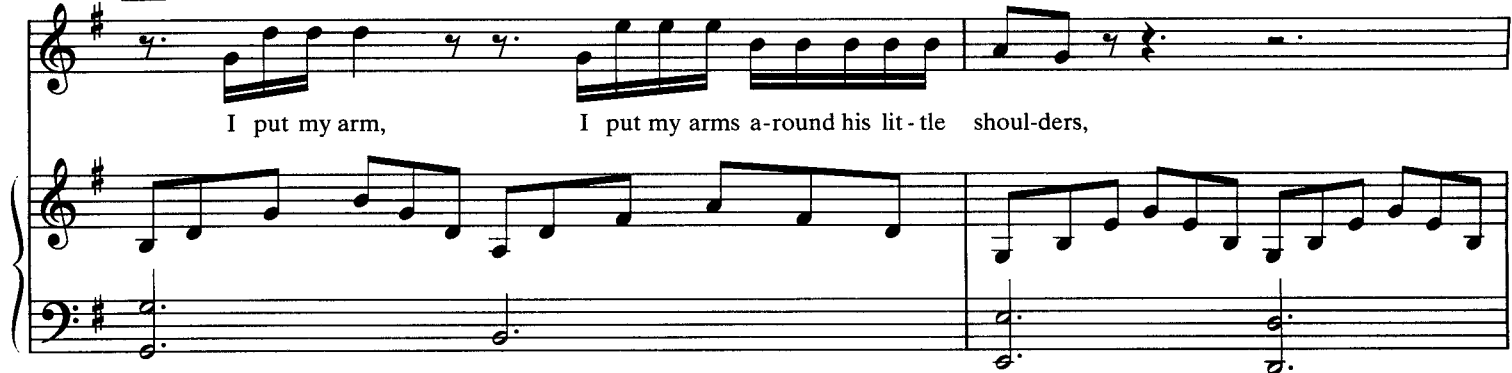


My lit-tle boy just hung his head.

G Bm7 Em Em/D



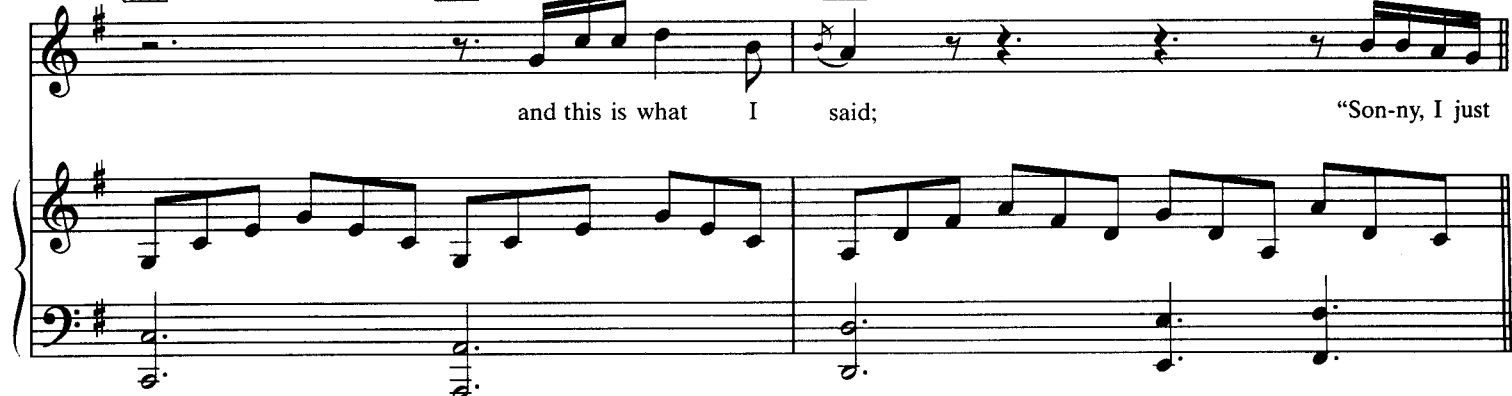
I put my arm, I put my arms a-round his lit-tle shoul-ders,



C Am7 D Em7 D7/F#



and this is what I said; "Son-ny, I just



§ Chorus:

G D D7



want_____ you to hurt like I do. I just



Em C D D7



want_____ you to hurt like I do. I just



G Bm7/F# Bm7(b5)/F E

want _____ you to hurt like I do. Hon-est, I

Am D To Coda G D Em Bm

do, hon-est, I do, hon-est, I do."

Verse 2: C D G Bm7

2. If I had one wish, one dream I knew would come true,

C E Am C

I'd want to speak to all the peo-ple of the







world. I'd get up there, I'd get up there on that






plat-form. (Spoken:) First I'd sing a song or two, you know I would . . . Then I'll tell you what I'd







do; (Semi-spoken:) I'd talk to the peo-ple. I'd say, "It's a rough, rough world. It's a tough, tough world,






well, you know. And things don't al-ways, things don't al-ways go the way we







plan. But there's one thing, one thing we all have in






com-mon, and it's some-thing ev-'ry one can un-der-

D.S. al Coda





stand... All o-ver the world, sing a-long, I just

Coda






do."





BLEEDING ALL OVER THE PLACE

from Randy Newman's FAUST

Words and Music by
RANDY NEWMAN

Slow blues shuffle ♩ = 66 (♩ = $\bar{\text{J}}^{\text{3}}\bar{\text{J}}$)

The piano introduction consists of two systems of music. The first system features a right-hand melody with eighth notes and a left-hand accompaniment with a steady eighth-note pattern. Chords shown above the staff are Fm, Fm(maj7), Fm, and Fm(maj7). The second system continues the melody and accompaniment, with chords Fm, Ab7, Db7, and C7(#5). The tempo is marked 'mp' (mezzo-piano) and '(with pedal)'.

Verse (ad lib./blues style):

The vocal introduction is a single line of music in a blues style. Chords shown above the staff are N.C., F, F7/A, Bb, Db/Cb, Fm/C, Db7, Fm, and G7/D. The lyrics are: "Why don't you love me like you used to do? ____".

The piano accompaniment for the verse consists of two systems. The first system has a right-hand melody with eighth notes and a left-hand accompaniment with a steady eighth-note pattern. Chords shown above the staff are Db7(b5) and C7(#5). The lyrics are: "Are you tryin' to break my heart?".

N.C.



F7/A

B $\flat$ D $\flat$ /C $\flat$ 

Fm/C

D $\flat$ 7

Fm



G7/D



I know there's some - thin' go - in' on _____ with you _____

Gm7($\flat$ 5)/D $\flat$ C7($\sharp$ 5)

and what - ev - er it is, it's tear - in' me a - part.

D $\flat$ m(maj7)D $\flat$ m(maj7)

I walk a - long the riv - er _____ ev - 'ry night, _____

simile



try - in' to fig - ure out _____ why we _____ fuss and fight. _____

C7 F7 Db7 C7(#5)¹⁵

Is love, once a-gain, to *slip right* through my hand?_ Have you been *mess-in'* with an -

Chorus:

Fm Dbmaj9 Gb9

oth - er man?_ I'm bleed - in' all o - ver the

Abmaj7 Gm7 C7 Fm Db7 C7 Fm C7/G

place, bleed-in' all o - ver the place._

Fm/Ab



C7/G



Ab/Gb



Db7/F



I don't mean to be rude, but I'm in a pret-ty bad mood!

N.C.



Db7(b5)



C7



C7(#5)



Just take a look at my face. I'm

(Straight 8ths)



Dbmaj9



Gb9



Abmaj7



Gm7



C7



bleed - in' all o - ver the place,



bleed - in' all o - ver.






Some - one call a doc - tor! We got a ser - i - ous case of






bleed - in' all o - ver the place.








Verse (ad lib.) / blues style:











Why don't you love me like you used to do? _____

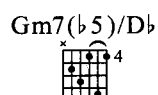


Tell me, what did I do wrong?

N.C.



Seems like you're through with me; I was - n't through with you.



My love for you is still ver - y strong.



I wan - der aim - less - ly, not know-ing what to do.

simile

B $\flat$ 7

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in B-flat major, indicated by the B $\flat$ 7 chord symbol. It contains three triplet markings over the notes. The piano accompaniment consists of a right-hand melody with triplet markings and a left-hand bass line with sustained chords.

I've be - come quite shame - less in my love for you.

C7

F7

The second system continues the musical score. It includes a C7 chord symbol at the beginning and an F7 chord symbol later. The vocal line has two triplet markings. The piano accompaniment features a right-hand melody with triplet markings and a left-hand bass line with sustained chords.

I'm try - in' real hard to un - der - stand.

D $\flat$ 7C7($\sharp$ 5)

The third system of the musical score includes a D-flat 7 chord symbol and a C7(#5) chord symbol. The vocal line has two triplet markings and a fifth marking. The piano accompaniment features a right-hand melody with triplet markings and a left-hand bass line with sustained chords.

Have you been sleep-in' with an - oth - er man? I'm

(Straight 8ths)

Chorus:








bleed - in' all o - ver the place,







bleed - in' all o - ver.






Get me a wit - ness to re-cord my dis-grace,






how I've been dis - hon - ored, de - ceived and de-based.









Then, some-one get me a band-aid be-fore I fall on my fuck-in' face, _

(Straight 8ths)

f

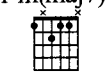






'cause I'm bleed-in' all o-ver the

mp




place. _

rit.

BURN ON

Words and Music by
RANDY NEWMAN

Moderate ♩ = 120

B



There's a red moon ris -

mp

(with pedal)

F#7



ing on the Cuy - a - ho - ga Riv - er, roll - ing in - to Cleve -

B



land to the lake. —

B7



There's a red moon ris -

F#7



ing on the Cuy - a - ho - ga Riv - er, roll - ing in - to Cleve-

B



land to the lake. There's an

B



F#7



oil barge wind - ing down the Cuy - a - ho - ga Riv -

er, roll - ing in - to Cleve - land to the lake..

1. 2.

B F#7

There's an

E B

Cleve - land, cit - y of light, cit - y of mag - ic.

E B

Cleve - land, cit - y of light, you're call - ing me.

E B

Cleve - land, e - ven now I can re - mem - ber, 'cause the

F# E B

Cuy - a - ho - ga Riv - er goes smok-in' through my dreams... Burn_

B7 F#7 B7 F#7

on, big riv - er, burn on. Burn_

B7 F#7 B7

on, big riv - er, burn on. Now, the

B E B E

Lord can make you tum - ble and the Lord can make you turn. And the



Lord can make you o - ver - flow, but the Lord can't make you burn.

rit.

a tempo



Burn on, big



riv - er, burn on.

Burn



on, big riv - er, burn on.

COWBOY

Words and Music by
RANDY NEWMAN

Moderately slow ♩ = 66



Cold, gray build-ings where a

mp



hill _____ should be. _____

Steel and con-crete clos - in'

simile



in on _____ me.

Cit - y fac - es haunt the plac - es

Maestoso

Fmaj7



F7



Bbsus



Bb



Eb



Ab5



Bb



Eb



Cm



I rode a - lone.

Cow - boy, —

cow - boy, —

slower, poco rubato

Gm



Bbm



F



Dm7



Bb



Eb5



Ab



Eb



Ab



can't run,

can't hide.

It's too late

to fight now,

mf

Eb/Ab



Ab



Eb



Ab



Db



too tired — to try.

*poco rit.**a tempo*

Eb

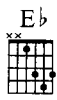


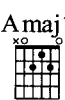
Ab



Db





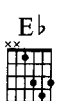




Wind that once blew free now scat - ters dust to the

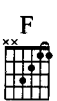


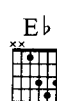


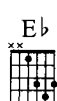




sky. Cow - boy, — cow - boy, —





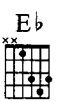






can't run, can't hide. It's too late to fight now,

mf





too tired — to try.

poco rit.

DAVY THE FAT BOY

Words and Music by
RANDY NEWMAN

Slowly, freely (♩ = 50)

Chord diagrams: Dm, A7, Bm7(b5), Bb7

smoothly *mf*

I been his friend since we were lit-tle

Slightly faster

Chord diagrams: A7, Dm, E7, A7

ba - bies... I was a com-fort to his moth-er and a pal to his

Slightly faster

Chord diagrams: Dm, C, F, B7, E7

dad. Be - fore they passed a - way they say, "Take care of our Dav - y.

a tempo *rit.*



You may be the on - ly friend he ev - er will have."

Dav - y, the Fat Boy,

Dav - y, the Fat Boy.

Is - n't he round?_

Is - n't he round?_

What do he weigh,___ folks? Can you guess what he weigh?_

G7

You know, it's on - ly a quar - ter. Win a

G7

ted-dy bear for the girl - friend or some-thing for the wife... You've got to let this fat boy in your

F7 Ab7 C E7

Waltz (slightly slower)

life. I think we can per - suade him to

Am B7/Bb Eb/Bb Ab Db







do the fa - mous Fat Boy Dance for you.

Faster (in "1")




Give me half a chance;

rit.









I just know you'll like my fat boy's dance.

a tempo

(with pedal)

B D7(b5) F# F#7

B Eb7 G#m G7 B/F# B7

Dav - y, the Fat__ Boy, Dav - y, the Fat__ Boy.

rit.

Moderately ♩ = 116

E7 Eb7 Ab

Is - n't he, is - n't he round?

sub. mp poco rubato

DIXIE FLYER

Words and Music by
RANDY NEWMAN

Moderately ♩ = 116



mp smoothly

The first system of the piano accompaniment for 'Dixie Flyer'. It begins with a treble clef and a 4/4 time signature. The melody starts on a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass line starts with a whole note G3, followed by a half note A3, and then a half note Bb3. The tempo is marked 'Moderately' with a quarter note equal to 116 beats per minute. The dynamics are marked 'mp' (mezzo-piano) and the articulation is 'smoothly'. The system ends with a double bar line.



The second system of the piano accompaniment. The melody continues with a half note C5, followed by a quarter note D5, and then a half note E5. The bass line continues with a half note C4, followed by a half note D4, and then a half note E4. The system ends with a double bar line.



The third system of the piano accompaniment. The melody continues with a half note F5, followed by a quarter note G5, and then a half note A5. The bass line continues with a half note F4, followed by a half note G4, and then a half note A4. The system ends with a double bar line.



The fourth system of the piano accompaniment. The melody continues with a half note Bb5, followed by a quarter note C6, and then a half note D6. The bass line continues with a half note Bb4, followed by a half note C5, and then a half note D5. The system ends with a double bar line.



sim.

The fifth system of the piano accompaniment. The melody continues with a half note E6, followed by a quarter note F6, and then a half note G6. The bass line continues with a half note E5, followed by a half note F5, and then a half note G5. The system ends with a double bar line.







I was born — right here, No -







vem-ber, For - ty-three. My dad was a cap - tain in the






ar - my, fight - ing the Ger - mans in Sic - i - ly.







My poor lit - tle ma - ma did - n't know a

Am Dm Am B $\flat$ B $\flat$ /D

soul in L. A., so we went down to the Un - ion Sta -

F/C C F F/C

tion, made our get - a - way. Got on the

§ Gospel beat

F Am Dm

Dix - ie Fly - er, bound for New Or - leans, -

Am B $\flat$ B $\flat$ /D F/C A7/C $\sharp$

a - cross the state of Tex - as to the Land of Dreams.

The musical score is written for guitar and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). Chord diagrams are provided above the vocal line for each measure. The key signature has one flat (Bb). The tempo/style is marked 'Gospel beat'. The lyrics are: 'soul in L. A., so we went down to the Union Station, made our get-a-way. Got on the Dixie Flyer, bound for New Orleans, - a-cross the state of Texas to the Land of Dreams.'

Dm7



Bb/D



Bb



Bb/C



F



On the Dix - ie Fly - er,

bound for New Or - leans,—

To Coda ☼

back to her friends and her fam - 'ly in the Land of Dreams.

(freely/semi-spoken vocal)

Her own moth-er came to meet us at the sta -

mp poco legato

B $\flat$ 

Dm7



tion,

her dress as black as a crow.

B $\flat$ 

— in a coal

mine...

Gm7



Dm7

E $\flat$ 

She cried when her lit - tle girl

got off the train.

Dm7



Am7



Her broth-ers and her sis - ters came down from Jack - son,



Mis-sis-sip-pi

in a great, green Hud-son driv-en by a



Gen - tile

they knew.____



Drink-in' rye

whis-key from a flask____ in the back____ seat,



tryin' to do like the Gen-tiles do.

Christ, they







want-ed to be Gen-tiles too. Who would-n't down there, would-n't you?



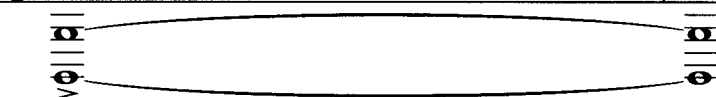




— An A - mer - i - can Chris - tian ... God

D.S. al Coda

damn! On the



⌘ Coda






A - cross the state of Tex - as, to the Land of

rit.

Chord diagrams: F, Dm, Am, Bb, Dm, Am, Bb, Gm7, Dm, Eb.

Dreams.

a tempo

Repeat ad lib. and fade

The musical score is written for guitar and piano. It consists of four systems of staves. The first system has a guitar staff with chords F, Dm, and Am, and a piano staff with a melody and accompaniment. The second system continues the piano part. The third system introduces a new guitar part with chords Am, Bb, and Gm7. The fourth system concludes with chords Dm and Eb, and a final piano part. The tempo marking 'a tempo' appears in the second system, and 'Repeat ad lib. and fade' is written at the end of the fourth system.

BALTIMORE

Words and Music by
RANDY NEWMAN

Moderately, steady beat ♩ = 100

Em G A7 C Em G

Verse 1:

A7 C Em G A7 C

1. Beat - up lit - tle sea - gull, on a mar - ble

Em G A7 C Em G

stair, tryin' to find the o - cean,

A7 C Em G A7 C

look-in' ev - 'ry - where..

Em G A7 C Em G

Hard times in the cit - y, in a hard town_ by the sea.

A7 C Em G A7 C

Ain't no-where to run to._ There ain't noth-in' here. for free.

Em G A7 C Em G

Hook-er on the cor - ner,

The musical score is written for guitar and piano. The guitar part is in the upper staff, and the piano part is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with a guitar staff and a piano staff. The guitar staff includes chord diagrams for A7, C, Em, and G. The piano staff includes a continuous bass line and a melody line. The lyrics are written below the guitar staff.








wait - in' for ____ a train.

sim.








Drunk ly-in' on the side-walk, sleep-in' in ____ the rain. ____








And they hide their fac - es and they hide their








— eyes — 'cause the cit-y's dy - in',

A7sus C Em G A7sus C

and they don't know why...

cresc.

Chorus: Em C Dsus Bm7 D(4)/C C

Oh, Bal - ti - more... Man, it's hard... just

f

D2 Bm7 Em C Dsus Bm7

— to live. Oh, Bal - ti - more... Man, it's

D(4)/C C Dsus Bm7 Em G

hard... just... to live, just to live...

mp










Verse 2:








2. Get my sis - ter San - dy and my lit - tle bro - ther Ray.










Buy a big old wa - gon to haul us all a - way.










Live out in the coun - try



A7sus

C

Em

G

A7sus

C

where the moun-tain's high...

sim.

Nev-er com-in' back here

till the day_ I _ die_

Chorus:

A7sus

C

Em

C

Dsus

Bm7

Oh,

Bal - ti - more_ Man, it's

D(4)/C

C

D2

Bm7

Em

C

hard_

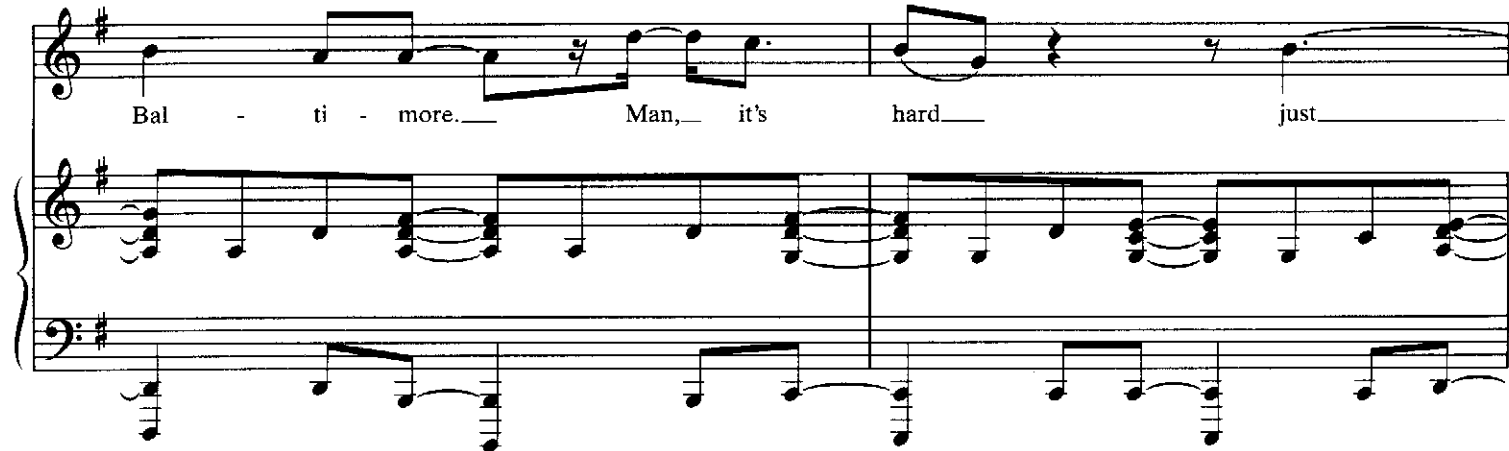
just_ to live.

Oh,






Bal - ti - more. Man, it's hard just










to live, just to live.

mf (more forcefully)





















Em C Dsus Bm7 D(4)/C C

Oh, Bal - ti - more. Man, it's hard just

f

D2 Bm7 Em C Dsus Bm7

— to live. Oh, Bal - ti - more. Man, it's

D(4)/C C Dsus Bm7 Em G A7sus C

hard just to live, just to live.

Repeat ad lib. and fade

Em G A7sus C Em G A7sus C

FEELS LIKE HOME

from Randy Newman's FAUST

Words and Music by
RANDY NEWMAN

Moderate rock ballad ♩ = 112



There's

mf
sempre poco legato

(with pedal)

some - thing in your eyes, — makes me want to lose my - self, — makes me want to

lose my - self — in your arms. — There's






some - thing in your voice, — makes my heart beat fast. — Hope this







feel - ing lasts — the rest of my life. If you — knew —







— how lone - ly my — life has been, and how low






I've felt for so long. — If you — knew —







how I want - ed some - one to come a - long and change_






my life_ the way you've done_ Feels like home_









to me_ Feels like home_ to me_ Feels like I'm










all the way back_ where I_ come from_ Feels like home_

G C/G G D Dsus/E D/F# D

to me. Feels like home to me. Feels like I'm

C G/B A7 C/D G C/G To Coda Φ G C/E

all the way back where I be - long. A

G D/F# G D

win - dow breaks down a long, dark street, and a si -

mp

C/E C G C/G G D

ren wails in the night. But



I'm _____ all _____ right _____ 'cause I have you here with me, _____ and I can



al - most see _____ through the dark, there's light. _____ If you knew.



_____ how much _____ this mo - ment _____ means _____ to me, _____ and how long



I've wait - ed for _____ your touch. _____ If you knew.

G7/B C G/D B7/D# Em

how hap - py you are mak - ing me, oh, I

C Dsus D D.S. al Coda

nev - er thought I'd love an - y - one so much. Feels like home.

♯ Coda

G Em Bm Cmaj7 A7/C# C/D

Feels like I'm all the way back where I be - long.

rit.

G C/G G C/E G

GAINESVILLE

from Randy Newman's FAUST

Words and Music by
RANDY NEWMAN

Moderately slow $\text{♩} = 92$

p *legato, sempre espressivo*

(with pedal)

I was born in Gaines-ville, Flor-i-da, and my fa-ther was a

tai-lor, and my moth-er ran a ca-fe near the u-ni-ver-si-ty. I've a

broth-er, died a-born-ing, and an-oth-er who's a sail-or. I've a

Chord diagrams: A, E7/B, A/C#, A, F#m7, E/G#, A, E7/B, A/C#, A/E, D, A/C#, A, C#m, A, E, N.C., A, Bm7, A/C#, A, A/C#, D, D/E, Bm7(b5)/E, D/E, E7, D/E, E dim7, E7, A, Bm7A/C#, A, E/A, D/A, A, E/A, D/A.

D/E  E7^(b5)  D/E  E7  E dim7  E7  A 

sis - ter who is old - er and liv - ing on her own. I have

F#m  D7  A/E  B7sus  B7 

tried all my life to be kind to oth - ers, e - ven when

A/E  Adim7/E  D/E  A 

oth - ers were un - kind to me. I've been

Am  Em  F  C 

told all my life when I found some - one, he would look at me and I'd

poco rubato mp

G C G7 C F/A

know. Are you real - ly

a tempo, semplice

Bb F/A G7 F/A G/B C F/A C/E F

mine? Are you real - ly

cresc.

Gm Am Dm Bb G7sus G7

mine? Does your heart glow when you see me walk-in' down the

mf

Csus2sus4 C F/A Am Dm G7sus G7 C Csus2sus4 C

street, boy? Do your eyes shine when you know that we're a-bout to meet? I

C7sus C7 F Gm7 F/A F

don't think they do. I was born in Gaines-ville, Flor - i-da, and my

F/A Bb/C Gm7(b5)/C Bb/C

fa - ther was a tai - lor, and my moth - er ran a ca - fe near the

Cdim7 C7 F Gm7 F/A Bb C7sus C7

u - ni - ver - si - ty. And she did - n't raise a fool when she raised

F C/E F7/Eb Bb/D F/C C7 F

me.

a tempo, semplice

GOD'S SONG

(THAT'S WHY I LOVE MANKIND)

Words and Music by
RANDY NEWMAN

Slow quiet blues shuffle ♩ = 69

Cm

mf (ad lib. blues style)

Cain___ slew A - bel. Seth knew not why.

Fm

Cm

For if the chil - dren of Is - rael we're s'posed to mul - ti - ply,

God's Song - 6 - 1
PF9808

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why must an - y of the chil - dren die?— So he
 asked the Lord and the Lord said: "Man means noth - ing;
poco rit. *a tempo*
 he means— less to me than the low - li - est cac - tus flow'r,— or the
 hum - bl - est yuc - ca tree. Chas - es 'round this des - sert 'cause he

Chords: G7, Cm, G7, Cm, G, Cm, G7, Cm, C7, Fm, Cm, C7, Fm, Cm, G7.









thinks that's where I'll be. That's why I love man - kind."








"I re - coil in hor - ror— from the foul - ness of thee,







from the squal - or and the filth,— and the mis - er - y.







How we laugh up here in heav - en at the prayers you of - fer me.—





That's why I love man - kind."

Chris-tians and the Jews were hav-ing a jam - bo - ree;

ad lib.




the Bud-dhist and the Hin - du joined on sat - el - lite T V,






picked their four great - est priests, and they be - gan to speak. — They said, "Lord, a plague —

— is on the world... Lord, no man is free.

The tem-ples that we built to you tum-bled in - to the sea.

Lord, if you won't take care of us, won't you please, please let us be?" And the

Lord said,___ and the Lord said,___

rit.

Guitar Chords:

- Fm
- Cm
- G7
- Cm
- G7
- Cm
- Cm
- G
- E $\flat$
- G







"I burn down your cit - ies; how blind you must be.







I take from you your chil-dren, and you say how bless-ed are we.









You all must be cra-zy to put your faith in me. That's why I love man - kind;







you real - ly need me. That's why I love man - kind."

rit.

GUILTY

Words and Music by
RANDY NEWMAN

Moderately slow blues ♩ = 60

Verse:

F# **C#7** **F#**

Yes, ba - by, I've been

mp (with pedal) (ad lib. blues style)

F#7 **B**

drink-in', and I should-n't come by, I know.

Bm **F#** **D#m7**

But I found my - self in trou-ble, dar - lin',

The musical score is written for guitar and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has four sharps (F#, C#, G#, D#). The guitar chords are indicated by diagrams above the vocal line.

System 1: Chords: C#7, F#, C#7. Lyrics: "and I had no-where else to go. Got some"

System 2: Chords: F#, F#7. Lyrics: "whis-key from the bar-man, got some"

System 3: Chords: B, Bm. Lyrics: "co-caine from a friend. I just"

System 4: Chords: F#, D#m7, C#7. Lyrics: "had to keep on mov - in' 'til I was back in your arms a -"

*mm. 9 - 13: The right hand part can be played as written, or just play the left hand, ad lib.

Chorus:

F# B B7
 gain. I'm guilt-y, ba-by, I'm
 Bdim7 Bm7 F# C#
 guilt-y, and I'll be guilt-y all the rest of my—
 F# B B7
 life. How come I nev-er do what I'm—
 Bdim7 Bm7 G#7
 — sup-posed to do? How come noth-in that I try to do ev-er turns out

Guilty - 4 - 3
 PF9808




right? You know, you know




how it is with me, ba - by. You know I just can't stand my - self,





and it takes a whole_____ lot of med - i - cine






for me to pre-tend that I'm some-bod - y else.

Guilty - 4 - 4
 PF9808

I LOVE L.A.

63

Words and Music by
RANDY NEWMAN

Freely

Cmaj9

A13(b9)

Dm9

G7(#5)

Em7

Am7

Hate New York Cit-y,

it's cold__ and it's damp

and all__ the peo-ple dress like__

Fm9

Em7

Am7(4)

C7/F

Bb/F

__ mon-keys.

Let's leave Chi-ca-go to the__ es-ki-mos.

F#m9

B7(#5)

D6/E

E7

That town's a lit-tle bit too rug-ged

for you and me, you bad girl.





















Rol - lin' down the Im - pe - ri - al High - way with a big, nas - ty

red-head at my side. — San-ta A-na wind. blow-in' hot — from the north and we was

born to ride... Roll down the win-dow,

put down the top, crank up the Beach Boys, ba-by, don't let the mu - sic stop.

We gon-na ride it 'til we just can't ride it no more.

From the South Bay to the Val - ley, from the West Side

Chords: F#m, E7, A, E7, A, D, F#m, A, E7, F#m, D, F#m, C#m, E

The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#). The tempo and style are indicated by the notation, which includes eighth and sixteenth notes, rests, and dynamic markings like 'v' for accents. Above the vocal line, guitar chords are indicated with letters and diagrams: F#m, E7, A, E7, A, D, F#m, A, E7, F#m, D, F#m, C#m, and E. The lyrics are written below the vocal line.



to the East Side. Ev - 'ry - bod - y's ver - y hap - py



'cause the sun is shin - ing all the time. Looks like an - oth - er per - fect day.



I love L. A. (We love it.)



I love L. A.

E7 A F#m E7

(We love it.) (We love it.)

Rag-like in "2"

F Am Bb

f

F Fm Eb

3 3

Rock G G9

Ah, ah, ah, ah,

mf

Chord diagrams: C, G7, C, F, Am, C, G7, Am, F, Am, F, Am.

Look at that moun-tain. Look at those trees Look at that bum o-ver there, man, he's

down on his knees. Look at these wom-en, ain't noth-in' like 'em no-where..

Cen - t'ry Bou-le - vard.

(We love it.) Vic - t'ry Bou-le - vard. (We love it.)




San - ta Mo - ni - ca Bou - le - vard. (We love it.) Sixth Street. (We

love it. We love it. We love it. We love it. We love — L. A.)








(Guitar solo ad lib.)

(poco maestoso)








I love__ L. A__





(We love it.)





I love__ L. A__





(We love it.)

I LOVE TO SEE YOU SMILE

from the motion picture "Parenthood"

Words and Music by
RANDY NEWMAN

Moderate rag $\text{♩} = 108$ ($\text{♩} = \text{♩} \text{♩}$)

Chord diagrams: C9, G9, A♭9, E♭9, G9, G7

mp

Verses 1-4:

Chord diagrams: C, G9(#5), C, C9, F, F/A

1. I was born to make you hap - py; I think you're just my style...
2.3.4. See additional lyrics

ad lib. shuffle style

Chord diagrams: C, G7(#5), C7, F, F#dim7, C/G, E7/G#, A, A7

Ev-'ry-where I go, tell-in' ev-'ry-one I know,

1.2. C7

ba - by, I love to see you smile.

3. C9 G9 Ab9 Eb9 G9 G7

4. C7 F F#dim7

In the sum - mer, in the spring - time,

C/G A7 D7

win-ter or the fall, the on - ly place I'd

The musical score is written for guitar and piano. It consists of four systems of music. Each system includes a vocal line with lyrics, a piano accompaniment, and guitar chords. The chords are indicated by letters and symbols (e.g., D7, G7, C7, C9, G9, Ab9, Eb9, F, F#dim7, C/G, A7). The piano accompaniment features various musical notations such as triplets, slurs, and dynamic markings. The guitar part is represented by chord diagrams and fret numbers.

G Am7 A#dim7 G/B

want to be is where I can see you smile at me.

Verse 5:

C G9(#5) C C9

5. In a world that's full of trou - ble,

F F/A C G7(#5) C7 F F#dim7

you make it all worth - while. What would I do

The musical score is divided into three systems, each with guitar chords above the vocal line and piano accompaniment below.

System 1:

- Chords: C/G, E7/G#, A, A7, D7, G7
- Vocal line: "if I did - n't have you? I just love to see you smile."
- Piano accompaniment: Features triplets and a melodic line in the right hand, with a bass line in the left hand.

System 2:

- Chords: C7, G7, C9, G9
- Vocal line: "I love to see you smile.____"
- Piano accompaniment: Includes a *rit.* (ritardando) section followed by a *a tempo* section.

System 3:

- Chords: Ab9, Eb9, G9, G7, C6
- Vocal line: (Instrumental)
- Piano accompaniment: Continues the melodic and harmonic development.

Verse 2:

Don't want to take a trip to China.
 Don't want to sail up the Nile.
 Wouldn't want to get too far from where you are
 'Cause I love to see you smile.

Verse 3:

(Instrumental)

Verse 4:

Like a sink without a faucet,
 Like a watch without a dial,
 What would I do if I didn't have you?
 I love to see you smile.

I THINK IT'S GOING TO RAIN TODAY

Words and Music by
RANDY NEWMAN

Freely, with feeling

Chord diagrams: A, Bm7 A/C# D D/E A, Bm7, Esus

mp

(with pedal)

Verse 1:

Chord diagrams: A, D, A, A/C# D A/C#

1. Bro - ken win - dows and emp - ty hall - ways, a pale, dead moon_ in a

Chord diagrams: E9sus, E9, A(9)/E, A/E, C#m7, F#m, D/G, A, Dsus, D

sky streaked with gray. Hu - man kind - ness is o - ver - flow - ing_ and I

F#sus



Bsus



Esus



A



Bm7



A/C#



D

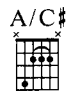
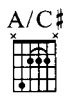


D/E



think it's go-ing to rain to - day.

Verse 2:



2. Scare-crows dressed in the lat - est styles, with fro-zen smiles to

E9sus



E9



A(9)/E



A/E



C#m7



F#m



D/G



A



Dsus



D



chase love a - way Hu - man kind - ness is o - ver - flow - ing and I

F#sus



Bsus



Esus



A



Bm7



A/C#



D



D/E



think it's go-ing to rain to - day.

A
N.C.



lone - ly,



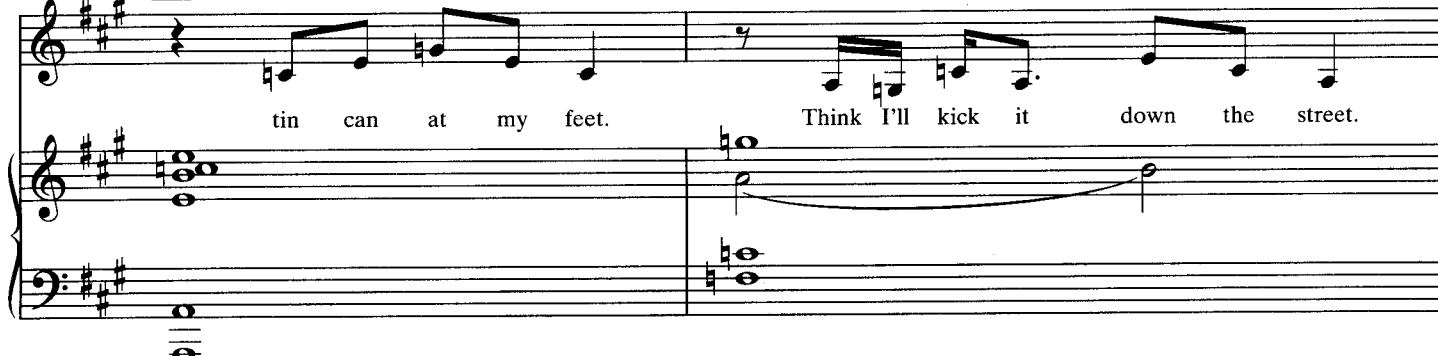
lone - ly,



Am(9) F(9)




tin can at my feet. Think I'll kick it down the street.



Csus C D A D F








That's the way to treat a friend.



Verse 3:

3. Bright be - fore__ me, the signs im - plore__ me, "Help the need - y and

show them the way." Hu - man kind - ness is

o - ver - flow - ing and I think it's go - ing__ to

rain__ to - day.

Chords: A, D/A, A, D, A, E9, A, C#7sus, F#m, D/G, A7, Dsus, D, F#sus, Bsus, Esus, A, Bm7, A/C#, D, D/E, A.

The musical score is written for guitar and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The score includes guitar chords written above the vocal line and piano accompaniment. The lyrics are: '3. Bright be - fore__ me, the signs im - plore__ me, "Help the need - y and show them the way." Hu - man kind - ness is o - ver - flow - ing and I think it's go - ing__ to rain__ to - day.' The score ends with a double bar line.

IN GERMANY BEFORE THE WAR

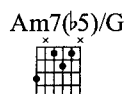
Words and Music by
RANDY NEWMAN

Freely, with feeling
N.C.



In Ger-man-y, be-fore the war, there

mp



was a man who owned a store in nine-teen hun-dred thir-ty-four, in



N.C.



Dus-sel-dorf. And ev-'ry night at five-o-nine, he'd cross the park, down to the Rhine; he'd

Am7(b5)/G

Gm

(b) sit there by the shore. I'm

(b) rit.

G7

Csus

Cm

A7/D

D7

look - ing at the riv - er but I'm think - ing of the sea, I'm think - ing of the sea.

a tempo

Cm/Eb

Eb

G7

I'm look - ing at the riv - er but I'm

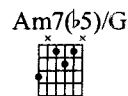
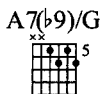
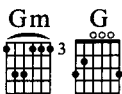
Csus

Cm

D7

Gm

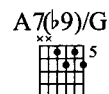
think - ing of the sea. A

(♩ = $\overline{\text{J}}^3 \text{J}$)

lit - tle girl has lost her way, with hair of gold and eyes of gray, re - flect-ed in his glass-es as he

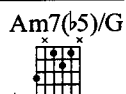


N.C.



watch-es her. —

A lit - tle girl has lost her way, with hair of gold and eyes of gray.



I'm look-ing at the riv-er but I'm



think-ing of the sea, —

I'm

think-ing of the sea. —

think-ing of the sea.

G7 Csus Cm D7

Gm Gm G Gm G

We lie be-neath the au-tumn sky, my

A7(b9)/G Am7(b5)/G Gm

lit - tle gold - en girl and I. And she lies ver - y still.

G Gm G A7(b9)/G Am7(b5)/G Gm

rit.

IT'S MONEY THAT I LOVE

Words and Music by
RANDY NEWMAN

Moderate rock ♩ = 104 (♩ = $\frac{3}{4}$ ♩)



The piano introduction consists of two systems of music. The first system features a treble clef staff with a whole rest and a bass clef staff with a complex rhythmic pattern of eighth and sixteenth notes, including triplets. The second system continues the bass line with similar rhythmic patterns. The key signature is one sharp (F#) and the time signature is 4/4.

The piano accompaniment for the first system of the song. It features a treble clef staff with a whole rest and a bass clef staff with a complex rhythmic pattern of eighth and sixteenth notes, including triplets. The key signature is one sharp (F#) and the time signature is 4/4.

Verses 1 & 2:
(semi-spoken/ad lib.)

The vocal melody and piano accompaniment for the verses. The vocal line is in the treble clef and features two phrases: "1. I don't love the moun - tains," and "2. See additional lyrics". The piano accompaniment is in the bass clef and features a complex rhythmic pattern of eighth and sixteenth notes, including triplets. The key signature is one sharp (F#) and the time signature is 4/4.

And I don't love Je - sus, He nev - er done a thing for me.

I ain't pret - ty like my sis - ter, or smart like my dad,

or good like my ma - ma. (2. (Spoken): It is all right.)

Chorus 1 & 2:

1. It's it's

2. One, two, (sim.)

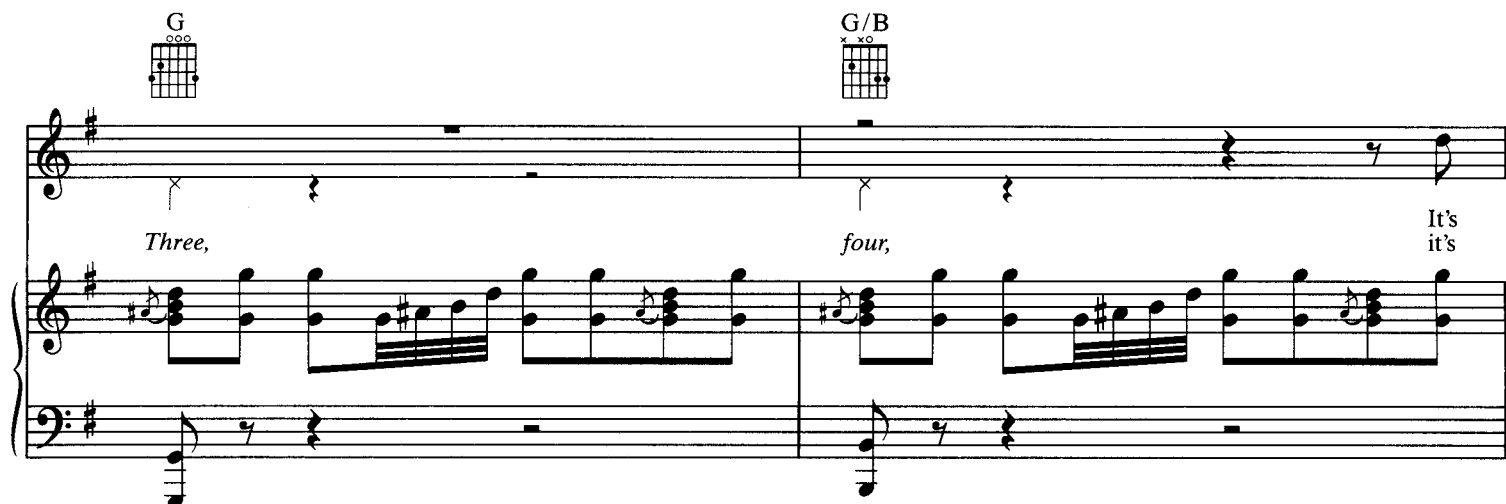
C  3  F 5

mon - ey that I love.
mon - ey that I love. Wan - na kiss you.



G  G/B  G/B

Three, four, It's it's



1. C  3  F 5 || 2.  F 5

mon - ey that I love.
mon - ey that I love.



G7  G7

(Inst. solo)



B $\flat$

C

(ad lib.)

G7

To Coda Φ

Verse 3:

3. Used _____ to wor - ry 'bout the poor, _____

but I don't wor - ry an - y - more.

The first system of the musical score features a vocal melody in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a triplet of eighth notes. The lyrics are 'but I don't wor - ry an - y - more.' The piano accompaniment consists of chords and moving lines in both hands.

Used___ to wor - ry 'bout the black___ man.

The second system continues the musical score. The vocal melody and piano accompaniment follow the same pattern as the first system. The lyrics are 'Used___ to wor - ry 'bout the black___ man.' The piano accompaniment features a steady rhythm with chords and moving lines.

Now, I don't wor - ry 'bout the black___ man.

The third system of the musical score. The vocal melody and piano accompaniment continue. The lyrics are 'Now, I don't wor - ry 'bout the black___ man.' The piano accompaniment maintains the same harmonic and rhythmic structure.

Used___ to wor - ry 'bout the starv - ing chil - dren of In - di - a.

The fourth system of the musical score. The vocal melody and piano accompaniment continue. The lyrics are 'Used___ to wor - ry 'bout the starv - ing chil - dren of In - di - a.' The piano accompaniment features a steady rhythm with chords and moving lines.

You know what I say____ now 'bout the starv - ing chil-dren of In - di - a. I say,

Chorus 3:

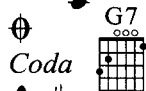
oh,____ Ma - ma!

1. It's

mon - ey that I love. It's



mon - ey that I love.



Coda

It's

Chorus 4:



mon - ey that I love.

It's

mon - ey that I love.

It's



mon - ey that I love.

It's

G 3 G/B 3

mon - ey that I love. It's mon - ey that I love. It's

C 3 F 5 3

mon - ey that I love. It's mon - ey that I love.

G7

Repeat ad lib. and fade

Verse 2:

They say that money
 Can't buy love in this world,
 But it'll get you a half-pound of cocaine
 And a sixteen-year-old girl,
 And a great big, long limousine
 On a hot September night.
 Now, that may not be love,
 But it is alright.
 (To Chorus 2:)

LIVING WITHOUT YOU

Words and Music by
RANDY NEWMAN

Moderately slow ♩ = 56

G(4)

1. The

mp legato, poco espressivo

(with pedal)

Verse 1:

G(4)

Bm

milk truck hauls the sun up, the pa - per hits the

Bm/E

Am

Fmaj7

door. The sub - way shakes my floor and I think a - bout

G(4)

— you. Time to face the dawn - ning grey—

The first system of music shows a vocal line starting with a whole rest, followed by the lyrics "you. Time to face the dawn - ning grey—". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth and quarter notes in the right hand.

Bm Bm/E

— of an - oth - er lone - ly day. Ba - by, it's so—

The second system continues the vocal line with the lyrics "of an - oth - er lone - ly day. Ba - by, it's so—". The piano accompaniment maintains the same rhythmic pattern.

Am G C G

— hard— liv - ing with - out you. Yes, it's so—

The third system concludes the verse with the lyrics "— hard— liv - ing with - out you. Yes, it's so—". The piano accompaniment ends with a final G chord in the right hand.

§ Chorus:

C(9) G D

— hard, — it's so — hard, —

The chorus section begins with the lyrics "— hard, — it's so — hard, —". The piano accompaniment features a more active right-hand melody with eighth and quarter notes, while the left hand continues with a steady bass line.

To Coda

G C C/D Fmaj9

Ba - by, it's so hard liv - ing with - out you.

rit.

G(4)

a tempo
sub. mp

Verse 2:

Bm

2. Ev - 'ry - one's got some - thing. They're out tryin' to get some more.

Bm/E Am Fmaj7

They got some - thing to get up for. But I ain't a - bout

G(4)



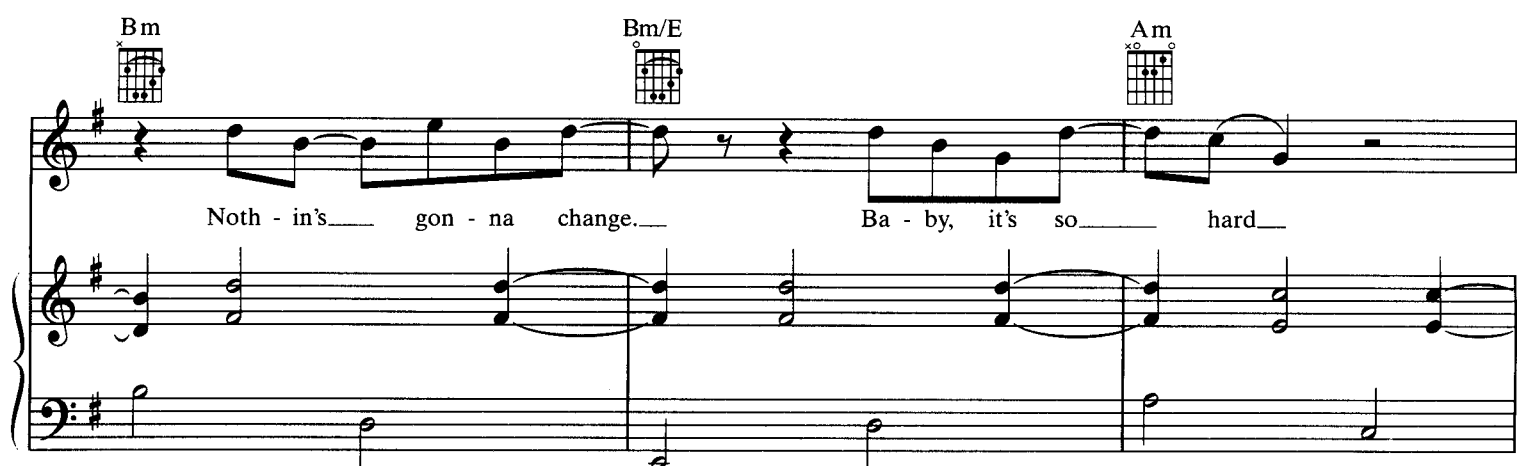
to. Noth - in's gon - na hap - pen.



Bm Bm/E Am



Noth - in's gon - na change. Ba - by, it's so hard.

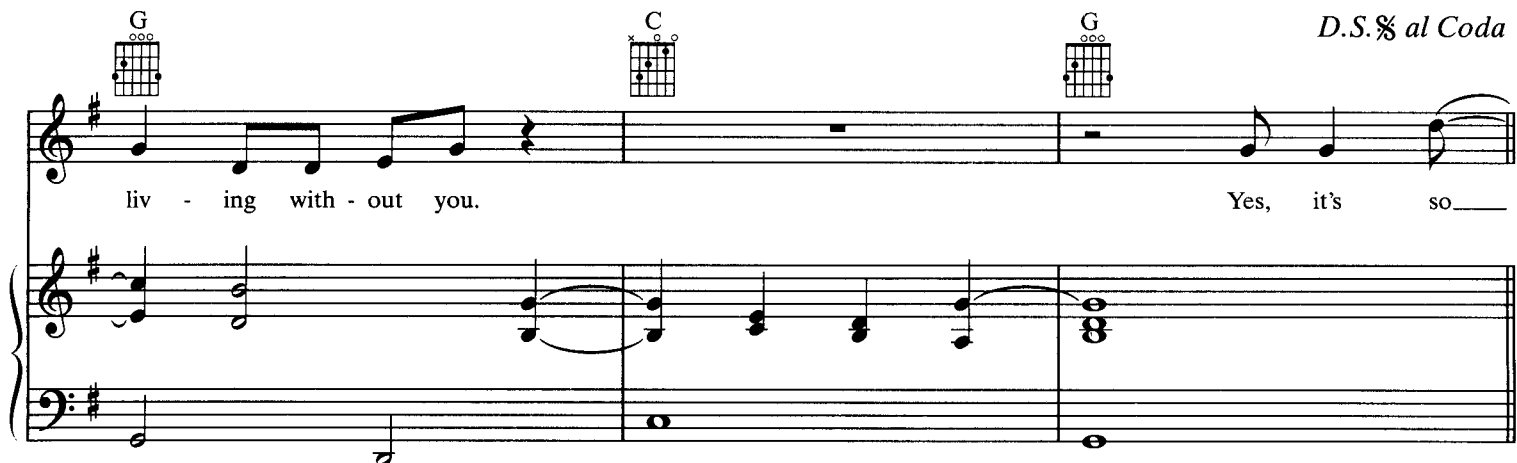


G C G



liv - ing with - out you. Yes, it's so

D.S. al Coda



⌘ Coda G(4)



a tempo sub. mp



LONELY AT THE TOP

(a/k/a It's Lonely At the Top)

Words and Music by
RANDY NEWMAN

Moderate two-beat $\text{♩} = 108$ ($\text{♩} = \text{♩}^{\text{3}} \text{♩}$)



First system of musical notation. The top staff is a single line with rests. The bottom staff is a grand staff (treble and bass clef) with piano accompaniment. The tempo is marked 'Moderate two-beat' and the time signature is 4/4. The key signature has one flat (Bb). The first measure of the piano part is marked 'mf' (mezzo-forte). The second measure is marked 'simile' (simile). The system includes guitar chord diagrams for Gm and D7.



I've been a - round the world. Had my pick of

Second system of musical notation. The top staff continues the vocal melody. The bottom staff continues the piano accompaniment. The system includes guitar chord diagrams for Gm and D7.



an - y girl. You'd think I'd be hap - py, but I'm not.

Third system of musical notation. The top staff continues the vocal melody. The bottom staff continues the piano accompaniment. The system includes guitar chord diagrams for D7, Gm, and Eb.

Chord diagrams for guitar:

- Gm:
- D7:
- Cm:
- D7:
- Gm:
- Gm/F:
- E♭:
- Gm:
- D7:
- Gm:
- D7:
- Gm:
- D7:

Vocal line:

Ev - 'ry - bod - y knows_

my name, but it's just a cra - zy game._

Oh, it's lone - ly at the top._____

Piano accompaniment:

(b)

E $\flat$ 

Gm



Cm



Gm



D7



Lis - ten to the band, they're play - ing just for___ me.---

Gm



D7



Gm

E $\flat$ 7

Lis - ten to the peo - ple pay - ing just for___ me.---

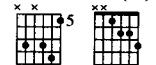
Gm



Cm



Gm

Em11 E $\flat$ 7(b5)

D7



Cm



All the ap-prise,

D7



Gm



Gm/F

E $\flat$ 

and all the pa-rades.

And all the mon-ey that I have made.---

Oh, it's lone - ly at the top.____

simile

Lis - ten, all you fools.____

(h) 

Chord diagrams: Gm, D7, Gm, D, Em7, F dim7, D/F#, Gm, D7, Gm, D7, Eb7, Gm, D7, Cm.



— out there. — Go on and love me, I — don't care. —

simile



Oh, it's lone - ly at the top. —



Oh, it's lone - ly at the top. —



Repeat and fade

—

LOUISIANA 1927

Words and Music by
RANDY NEWMAN

Moderately

G C G D7 G

poco espressivo
mf
(with pedal)

C G A7 D7 G

With a beat ♩ = 69

G G/F# Em7

What has hap-pened down here is the wind have changed..

(plus octaves ad lib.)







Clouds roll in from the north and it start to rain...





Rained real hard and it rained for a real long time;






six feet of wa - ter in the streets of E - van - ge - line.





Riv - er rose all day, the riv - er rose all night.

legato

Some peo - ple got lost in the flood, some peo - ple got a - way all right..

Riv - er has bust - ed through clear down to Pla - que - mine,

six feet of wa - ter in the streets of E - van - ge - line. Lou - i - si -

an - a, Lou - i - si - an - a, they're tryin' to wash..

poco maestoso

sim.

Chord diagrams: A7, C/D, C/G, G, C, G, G/F#, Em7, A7, C/D, G, C, G, Bm7/F#, B7/F#, Em, G7/D.

C (9)

D7sus

C/E

G/D

C

C/D

us a - way,

they're tryin' to wash us a - way.

Lou - i - si -

an - a,

Lou - i - si - an - a,

they're tryin' to wash.

C (9)

D7sus

C/E

G/D

C

us a - way,

they're tryin' to wash us a - way.

sub.

G

G/F#

Em7

Pres - i - dent Coo-lidge come down in a rail-road train_

with a

sim.







lit - tle fat man with a note - pad in his hand._____





Pres - i - dent say, "Lit - tle fat man, is - n't it a shame *sim.* what the








riv - er has done to this poor crack - er's land?" Lou - i - si -

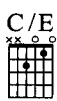


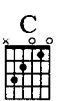




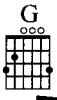
an - a, Lou - i - si - an - a, they're tryin' to wash -

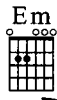




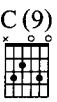


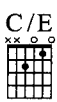

us a - way, they're tryin' to wash us a - way. Lou - i - si -

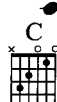


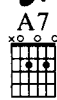

an - a, Lou - i - si - an - a, they're tryin' to wash.

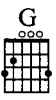
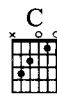







us a - way, they're tryin' to wash us a - way. They're tryin' to wash.




us a - way, they're tryin' to wash us a - way.

rit.

MAMA TOLD ME NOT TO COME

Words and Music by
RANDY NEWMAN

Moderately bright ♩ = 130



The first system of the musical score is in 4/4 time, key of D major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Moderately bright' with a quarter note equal to 130 beats per minute. The piano part is marked 'mp' (mezzo-piano). The system concludes with the vocal line starting on the note G4, with the lyrics '1. "Will you have'.

§ Verse:



The second system of the musical score continues the piano introduction and then introduces the vocal melody. The piano part continues with a steady bass line and harmonic accompaniment. The vocal line enters with the lyrics: 'whis - key with your wa - ter or sug - ar with your tea?" What are...'. The system concludes with the piano part continuing its accompaniment.

— these cra - zy ques - tions that the're ask - ing of me? This is —
 — I'm al - most chok - ing on the smell of stale per - fume. That cig -
 — ess is not last - ing, — she's out on the floor. I've seen —

— the wild - est par - ty that there ev - er could be. — Oh, don't —
 — a - rette you're smok - ing 'bout to scare me half to death. O -
 — so man - y things that I ain't nev - er see be - fore. I don't —

— turn on the light, 'cause I don't wan - na see. — }
 — pen up the win - dow, let me catch my breath. — }
 — know what it is, but I don't wanna see no more. }

Chorus:



Ma - ma told — me not to come. Ma - ma told —








— me not to come. Ma-ma said— that ain't the way to have fun.—






To Coda Φ 1. 2.

D.S. al Coda

3. The




Coda Φ

MARIE

Words and Music by
RANDY NEWMAN
Original String Arrangement by
Nick DeCaro

Slowly, with much expression ♩ = 76





mf *legato* 3

You





looked like a prin - cess the night we met, with your

mp





hair piled up high. I will nev - er for - get.

Marie - 5 - 1
PF9808

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F#m7 B7 E7sus E

I'm drunk right now, ba - by, but I got - ta be

The first system of the musical score for 'Marie' (page 116) features a vocal melody and piano accompaniment in D major. The vocal line starts with a quarter rest, followed by eighth notes G4, A4, B4, and C5. The piano accompaniment consists of eighth-note chords in the right hand and single notes in the left hand. Chord diagrams for F#m7, B7, E7sus, and E are shown above the staff. A triplet of eighth notes (G4, A4, B4) is marked with a '3' and a bracket.

F#m7 B7 E7sus E7

or I nev-er could tell you what you mean to me.

The second system continues the vocal melody and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes C5, B4, A4, and G4. The piano accompaniment continues with eighth-note chords and single notes. Chord diagrams for F#m7, B7, E7sus, and E7 are shown. A triplet of eighth notes (C5, B4, A4) is marked with a '3' and a bracket.

C#7 F#7sus F#7 B7sus B7

I loved you the first time I saw you,

The third system features a vocal melody and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes G4, A4, B4, and C5. The piano accompaniment continues with eighth-note chords and single notes. Chord diagrams for C#7, F#7sus, F#7, B7sus, and B7 are shown. A triplet of eighth notes (G4, A4, B4) is marked with a '3' and a bracket.

E7sus E7 F#m F#m/E

and I al-ways will love you, Ma - rie.

The fourth system concludes the vocal melody and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes G4, A4, B4, and C5. The piano accompaniment continues with eighth-note chords and single notes. Chord diagrams for E7sus, E7, F#m, and F#m/E are shown. A triplet of eighth notes (G4, A4, B4) is marked with a '3' and a bracket.







I loved you the first time I saw _____ you,







and I al-ways will love you, Ma - rie. You're the





song that the tree sings when the wind _____ blows. You're a





flow - er, you're a riv - er, you're a rain - bow.

The musical score is written for a piano and voice. It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The score is divided into four systems, each corresponding to a line of lyrics. Each system includes a vocal melody line and a piano accompaniment. Chord diagrams for F#m7, B7, E7sus, and E7 are provided above the vocal line of each system. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are: 'Some-times I'm cra-zy, but I guess you know, and I'm weak and I'm la-zy and I hurt you so. And I don't lis-ten to a word you say. When you're in trou-ble, I turn a-way.'

System 1: Chords: F#m7, B7, E7sus, E7. Lyrics: Some-times I'm cra-zy, but I guess you know,

System 2: Chords: F#m7, B7, E7sus, E7. Lyrics: and I'm weak and I'm la-zy and I hurt you so.

System 3: Chords: F#m7, B7, E7sus, E7. Lyrics: And I don't lis-ten to a word you say.

System 4: Chords: F#m7, B7, E7sus, E7. Lyrics: When you're in trou-ble, I turn a-way.







But I love you, and I loved you the first time I saw you.






And I al-ways will love you, Ma - rie.






I loved you the first time I saw you,







and I al-ways will love you, Ma - rie.

MIAMI

Words and Music by
RANDY NEWMAN

Moderately ♩ = 114

Chord diagrams for guitar:

- Cm(9):
- Cm(#5):
- Cm 6/9:
- Cm(#5):
- Cm(9):
- Cm(#5):
- Cm 6/9:
- Cm(#5):
- Fm:
- F:
- Fm:

Rock, steady beat

mf

1. There's a girl o - ver there

(ad lib.)



with the rhy-thm ev - 'ry-where. She's a ver -



y fine girl, she's been aw - f'ly nice to me.



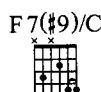
When we walk, as we some - times do,



all the way out Col-lins Av - e - nue, well, it's ver - y, ver - y fine.



Ver - y, ver-y spe-cial. Ver - y... Gee, I love...



— Mi - am - i! It's so nice and hot and ev - 'ry build-ing's so



pret - ty and white. And I al - ways get in - to so much trou-ble when I'm



down there. I know these

Dm



G9



two old stiffs_ live on the wa - ter - way.

That's where I

C9



To Coda ♪

like to stay

when I'm_____ down

Slightly slower/feel in "2"

Chorus:

F6



in

Mi

- am - i.

G7sus



G7



Cm7



C7



Blue_____ day.

Best dope in the world

E/F

and it's free. Mi -

F6

G7sus

G7

am - i. Blue _____ day.

Cm7

C7

Fm

Put on your short - ie shorts, your Ha-wai - ian shirt and come down!

D.S. al Coda

F Fm F Fm F Fm F Fm

2. There's a man

a tempo

♯
Coda

F 6

N.C.

street in

Chorus:

F 6
(as before)

G7sus

G7

Mi - am - i. Blue day.

Cm7
3

C7

Best dope in the world and it's

A♭maj7
4

F 6

free. Mi

am - i. Blue day.

G7sus G7 Cm7

Put on your short - ie shorts, your Ha - wai - ian shirt and come down!

C7 Abmaj7

Slower feel, in "2", rag-like

Repeat ad lib. and fade

E/F

Verse 2:

There's a man over there
 With the conch in his hair.
 He's a very bad man.
 Don't look now!
 He's really very bad.
 And his name's Medina
 And he comes from Argentina.
 See that little dog there with him?
 Well, he treats it just like it was his little boy.
 Oh, I love Miami!
 It's so hot
 And the women down here are so impure.
 I love to hang around the big hotels
 And sleep in the sun all day.
 I know this double-jointed guy
 With the circus in Saint Pete.
 He's with me now.
 He says hello from Fourteenth Street in ...
 (To Chorus:)

OLD MAN

Words and Music by
RANDY NEWMAN

Slow, freely with feeling (♩ = 76)

Chord diagrams: E, A/E, E, B7, G#m, E

Ev - 'ry - one has gone a - way. Can you hear me? Can you hear me?

mp

(with pedal)

Chord diagrams: A/E, E, D/A, G#m, E

No one cared e - nough to stay. Can you hear me? Can you hear me? You

Chord diagrams: A, E, F#m7/E, A

must re - mem - ber me, old man, I know that you can if you try. So just

E A/E F#7sus F#7 A A/B E

o - pen up your eyes, old man. Look who's come to say good - bye.

B7 E/B E7/G# A F#7 A/E 1. E 2. E

The

legato, espressivo

Bm/A A E A(9)

sun has left the sky, old man, the birds have flown a - way. And

Esus E F#7sus F#7 A A/B E

no one came to cry, old man, good - bye, old man, good - bye. You

Bm/A



A



E



A(9)



want to stay, I know you do, but it ain't no use to try. 'Cause

Esus



E



F#7sus



F#7



A



A/B



E



I'll be here and I'm just like you; good - bye, old man, good - bye. Won't

A/B



E/B



B7



E



A/C#



be no God to com-fort you. You taught me not to be-lieve that lie. You don't need an-y-bod-y; no -

E/B



A



F dim7



G#m/F#



Gmaj13



F dim7



F#m6



E/G



bod-y needs you. Don't cry, old man, don't cry. Ev - 'ry-bod - y dies.

ONE MORE HOUR

from the motion picture "Ragtime"

Words and Music by
RANDY NEWMAN

Moderate, simple waltz ♩ = 92

Chord diagrams for guitar:

- E♭** (legato)
- E♭maj7**
- E♭6**
- E♭**
- E♭maj7**
- B♭7sus**
- Fm7/B♭**
- B♭7(♭5)**
- B♭9**
- Fm7/B♭**
- B♭7**
- B♭(9)**
- E♭** (with repeat sign)
- E♭maj7**

Lyrics:

One more hour, one more
day, one more mid - night
fade a way. One more
poco rit. a tempo

Performance markings: *mp*, *p.*, *(sim.)*, *poco rit.*, *a tempo*





sad song play for








me. One more sad

rit. *a tempo* (non-legato)







song play for me; won't you

rit.








play for me?

a tempo

One More Hour - 3 - 2
PF9808

E♭maj7

B♭7sus

Fm7/B♭

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line has six measures of whole notes, each with a chord symbol above it: E♭maj7, B♭7sus, Fm7/B♭, and three more measures with whole notes. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both with six measures of music. The key signature has three flats (B♭, E♭, A♭).

B♭7(b5)

B♭9

Fm7/B♭

B♭7

B♭(9)

D.S. al Coda

The second system continues the musical notation. The vocal line has six measures of whole notes with chord symbols: B♭7(b5), B♭9, Fm7/B♭, B♭7, B♭(9), and a final measure with a whole note. The piano accompaniment continues with six measures. The key signature remains three flats. The instruction *poco rit.* appears at the end of the system.

Coda



The third system of musical notation includes a vocal line and a piano accompaniment. The vocal line has two measures of whole notes, with the first measure containing the lyrics "me.". The piano accompaniment has four measures of music, with the first measure marked *(legato)* and the last measure marked *poco accel.* The key signature remains three flats.

The fourth system of musical notation includes a vocal line and a piano accompaniment. The vocal line has four measures of whole notes. The piano accompaniment has four measures of music, with the third measure marked *rit.* The key signature remains three flats.

POLITICAL SCIENCE

Words and Music by
RANDY NEWMAN

Rubato, freely




No one likes us, I don't know why. We





may not be per-fect, but heav-en knows we try. But all a-round e-ven our

(ad lib.)






big friends put us down. Let's drop the big one and see what hap-pens. We

A tempo-easy shuffle (♩ = ♩³)

give them mon - ey, but are they grate - ful?



No, they're spite - ful and they're hate - ful. They



don't re - spect us so let's sur - prise 'em. We'll



drop the big one and pul - ver - ize 'em.





A - sia's crowd - ed and Eu-rope's too old. Af - ri - ca is far too hot and





Can - a - da's too cold. South A - mer - i - ca stole our name. Let's




drop the big one, there'll be no one left to blame us.





We'll save Aus - tral - ia. Don't wan-na hurt no kan - ga - roo.

(poco sostenuto)

E $\flat$ A $\flat$ 3
 We'll build an all A - mer - i - can a -
 muse - ment park there. They got surf - in' too.
 Boom goes Lon - don and boom Pa - ree. More room for you and more
 room for me. And ev - 'ry cit - y the whole world 'round will

E $\flat$ B $\flat$
 E $\flat$ E $\flat$ + G7
 C7 A $\flat$ maj 9 A $\flat$ m7




just be an - oth - er A - mer - i - can town. Oh, how peace -




ful it - 'll be. We'll set ev - 'ry - bod - y free. You'll wear a




Jap - a - nese ki - mo - no and there'll be I - tal - ian shoes for me. They all

rit.

Slower, rubato










hate us an - y - how. So let's drop the big one now. Let's drop the big one now.

REAL EMOTIONAL GIRL

Words and Music by
RANDY NEWMAN

Slowly ♩ = 66

G G7/B C C/E F(9) F/A

She's a real_____ e - mo - tion - al girl.

legato
mp
(with pedal)

G/B G7 C G/B Am Bm7(b5) E7

She wears her heart_ on her sleeve._ Ev-'ry lit-tle thing_ you

A^{sus2}_{sus4} Am C/G G/F F Fm/Ab E7/G#

tell her, she'll be - lieve. She real - ly will._

Am Am/G D7/F# Fm6

She e - ven cries _____ in her sleep, I've heard her

C/G C/E G/F C/G Dm7 G7

man-y times be - fore. I nev-er had a girl who loved me

Gm9 C7 F C/G C/E F(9)

half as much as this girl loves me. She's real e - mo - tion - al ... For

rit. *a tempo*

A sus2 sus4 Am G/F C/G Ab

eigh - teen years she lived at home, she was Dad - dy's lit - tle girl,

slower, poco rubato

The musical score is written for guitar and piano. It consists of four systems of music. Each system includes a vocal line with lyrics, a guitar line with chords, and a piano accompaniment. The chords are indicated by letters and symbols above the guitar staff. The piano accompaniment includes various musical notations such as notes, rests, and dynamic markings like 'rit.', 'a tempo', and 'slower, poco rubato'. The lyrics are written below the vocal line.

Cm/G C/G Ab dim7 Am C/G F(9)
 and Dad - dy helped her move out on her own. She
 met a boy; he broke her heart. Now, she lives a - lone. And she's
 ver - y, ver - y care - ful. Yes, she is.
 She's a real e - mo - tion - al girl.

rit.
a tempo

C C/E F(9) F/A

G/B G7 C G/B Am Am/G

She lives down deep_ in - side her - self. She turns on eas - y, it's like a

D7/F# Fm6 C/G

hur - ri - cane._ You would not be - lieve_ it.

G/F F C/G C/E

You got - ta hold on tight to her. She's a real_ e - mo - tio - nal

F(9) G C

girl.

REDNECKS

Words and Music by
RANDY NEWMAN

Freely

N.C.

musical score for "Rednecks" by Randy Newman. The score is in 4/4 time, key of D major, and consists of three systems of vocal melody and piano accompaniment. The lyrics are: "Last night, I saw Les - ter Mad - dox on a T V show with some smart - ass New York Jew. And the Jew laughed at Les - ter Mad - dox and the au - di - ence laughed at Les - ter Mad - dox too. Well, he may be a fool, but he's". The piano accompaniment includes a mezzo-piano (mp) marking in the first system.

our fool. If they think they're bet-ter than him, they're wrong. So, I went to the park and I took some

poco ad lib.

pa-per a-long and that's where I made this song. We

rit.

Moderately, strong beat ♩ = 112

talk real fun - ny down here. We drink too much and we

poco ad lib. *sim.*

laugh too loud. We're too dumb to make it in no north-ern town and we're

3








keep-in' the nig - gers down. We got no-necked oil - men from








Tex-as, good old boys_ from Ten - nes - see,







col-lege men from L. S. U.____ Went in dumb, come out_






_ dumb too.____ Hus-tlin' round At-lan-ta in their al - li - ga - tor shoes, get - tin'



drunk ev - 'ry week-end at the bar - be - cues, and they're keep-in' the nig - gers down.



We're red - necks. We're red - necks. We



don't know our ass from a hole in the ground... We're red - necks. We're red -



N.C.

necks and we're keep-in' the nig - gers down.

Break:

G D7

Now, your north - ern nig - ger's a

G D7 G D7 G D7

Ne - gro. You see, he's got his dig - ni - ty.







Down here, we're too ig - no - rant to re - al - ize the North has set the nig - ger free.






(semi-spoken/chanted) 3 3

Yes, he's free to be put in a cage in Har -

poco ad lib.





3 3 3 3

lem in New York Cit - y. He's free to be put in a cage on the





3 3

South Side of Chi - ca - go and the West Side. He's free to be put in a cage in

Em7 G D/F#

Hough in Cleve - land. He's free to be put in a cage in East -

poco a poco cresc.

Em7 G D/F#

Saint Lou - is. He's free to be put in a cage in Fill -

Em7 G D/F#

more in San Fran - cis - co. He's free to be put in a cage in Rox -

Em7 G D/F# A7 C5

bur - y in Bos - ton. They're gath - 'rin' 'em up from miles a - round.

ff



N.C.



Keep-in' the nig - gers down.

We're

red

necks.

We're

red -

necks.

We don't know our ass from a hole in the ground... We're red -

necks. We're red

necks and we're keep - in' the nig - gers down.

We are keep-in' the nig - gers down.

rit.

SAIL AWAY

Words and Music by
RANDY NEWMAN

Slowly ♩ = 69

N.C.

In A - mer - i - ca you'll get food to eat,

won't have to run through the jun - gle and scuff up your feet.

You'll just sing a - bout Je - sus and drink wine all day;

it's great to be___ an A - mer - i - can.

With a beat

F **Dm7** **G7sus**

Ain't no lion___ or ti - ger,___ ain't no mam - ba snake,.

F/C **F**

just the sweet___ wa - ter - mel - on and the buck - wheat cake.

Dm7 **G7sus**

Ev - 'ry - bod - y is as hap - py as a man can be;___



climb a-board, lit - tle wog, sail a - way with me. Sail a -

Slight gospel feel



way. Sail_ a - way. We will cross_ the might-y o - cean in - to Charles-ton



Bay. Sail a - way. Sail_ a - way. We will cross_



the might-y o - cean in-to Charles-ton Bay.



In A - mer - i - ca_____ ev - 'ry man is free



to take care_ of his home and his fam - i - ly.____



You'll be as hap-py as a mon-key in a mon - key tree;__



you're all gon - na be an A - mer - i - can.

Sail a -

way. Sail a - way. We will cross the might-y o - cean in - to Charles-ton

Bay. Sail a - way. Sail a - way. We will cross

the might - y o - cean in - to Charles - ton Bay.

poco rit. *a tempo*

Guitar Chords: B $\flat$, F/C, Dm7, G7, B $\flat$ /C, F, B $\flat$, Bdim7, F/C, Dm7, G7, B $\flat$ /C, F, Dm7, G7sus, F/C, F.

SAME GIRL

Words and Music by
RANDY NEWMAN

Moderately ♩ = 82

mp
sempre espressivo, legato

(with pedal)

(sim.)

Am Am7 B $\flat$ /A E7/A

Am E7/A Am7 B/A

F(9)/A Asus Am

al - ways were. You're

You're

still the same girl you

Am E7/A Am7 B/A

still the same girl you

F(9)/A E7/A A2 Am

al - ways _____ were.

Dm9 Dm G/A Asus Am

Few more nights _____ on the street, _____ that's all.

Dm7 Dm B/A Am(maj7)

Few more holes _____ in your arm...







Few more years _____ with me, _____ that's all. You're

poco rit.






still the same girl.

a tempo







With the same sweet smile _____ that you al - ways had,









and the same blue eyes _____ like the sun,

poco rit.








and the same clear voice _____ that I al - ways ... You're still

poco rit. *a tempo*







the same girl that I

rit.







love.

a tempo






SANDMAN'S COMING

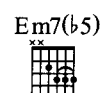
from Randy Newman's FAUST

Words and Music by
RANDY NEWMAN

Slowly ♩ = 72



legato, espressivo
mp
(with pedal)



Close your



eyes now, — lit-tle girl. They don't want to hear you

C7 Cm7(b5) Ebmaj7 Bb/D C7

cry - in'. You nev - er had a chance, you nev - er had a

Gm Dm/F Eb Eb/Db Gm/D Eb/Bb

chance. It's a great big dirt - y

Gm Dm/F Ebmaj7 Dm7 C7sus C7

world. If they say it's not, they're ly - in'.

Ebmaj7 Bb(9)/D C7 F7 Bbm7 Ab7/Bb

Sand - man's_ com - in' soon, you know he's com - in' soon.

G $\flat$ 7/B $\flat$ 4 F 7/B $\flat$ B $\flat$ m7 A $\flat$ 7/B $\flat$ G $\flat$ 7/B $\flat$ 4 F 7/B $\flat$

Gm 3 D7/F $\sharp$ B $\flat$ /F C $\flat$ (9) 4

B $\flat$ B $\flat$ 7 Em7($\flat$ 5) A7 Dm7 G

Cm 3 C $\flat$ (9) 4

Close your eyes and dream a lit - tle dream for you and
 me. Dream your - self a place where you can
 go. Ba - by, you nev - er know ... Close your_

rit.

Gm A7 B $\flat$ /F B $\flat$ maj7 B $\flat$ 7 E $\flat$ maj9 B $\flat$ (9)/D

eyes now, lit - tle girl. Go to sleep, my lit - tle

a tempo

C7sus C7 Cm7(b5) E $\flat$ maj7 B $\flat$ (9)/D C7 E $\flat$ /F

ba - by. Sand - man's com - in' soon, you know he's com - in'

Gm Dm/F E $\flat$ D $\flat$ E $\flat$ maj7 B $\flat$ /D

soon. Sand - man's com - in' soon,

C7 F7 B $\flat$ m7 A $\flat$ 7/B $\flat$ G $\flat$ 7/B $\flat$ F7

you know he's com - in' soon.

rit.

SHORT PEOPLE

Words and Music by
RANDY NEWMAN

Moderate shuffle ♩ = 104 (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}$ $\overset{\sim}{\underset{\sim}{\text{J}}}$)



First system of music for piano. It consists of a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The music is in a moderate shuffle tempo. The first measure is marked *mf* and the second measure is marked *sim.* The music features a repeating eighth-note pattern in the bass and a melody in the treble.



Second system of music for piano. It consists of a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The music is in a moderate shuffle tempo. The first measure is marked *plus octaves ad lib.* The music features a repeating eighth-note pattern in the bass and a melody in the treble.

Short peo-ple got no rea-son, short peo-ple got no rea-son,



Third system of music for piano. It consists of a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The music is in a moderate shuffle tempo. The first measure is marked *plus octaves ad lib.* The music features a repeating eighth-note pattern in the bass and a melody in the treble.

short peo-ple got no rea-son to live. They got

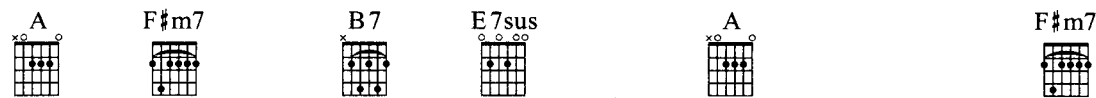
lit - tle hands, lit - tle eyes, they walk a - round tell - in'

great big lies. They got lit - tle nos - es and ti - ny lit - tle teeth. They wear

plat - form shoes on their nas - ty lit - tle feet. Well, I don't want no

short peo - ple, don't want no short peo - ple,

Chord diagrams: A, A7/G, D/F#, F7, A, A7/G, D/F#, F7, A, F#m7, B7, E7sus, A, F#m7, B7, E7sus.



don't want no short peo-ple 'round here.



Short peo-ple are just the same as



you and I.

(A fool such as I.)

All men are broth-ers un - til the day.



they die.

It's a won-der-ful world. Short peo-ple got

no - bod - y,






short peo-ple got no - bod-y, short peo-ple got no - bod-y to love..





They got lit-tle ba-by legs, they





stand so low you got to pick 'em up___ just to say hel-lo___ They got





lit-tle cars___ that go beep,___ beep, beep, they got lit-tle voic-es go-ing



3

peep, peep, peep. They got grub-by lit - tle fin - gers and dirt - y lit - tle minds.,



they're gon-na get you ev - 'ry time.. Well, I don't want no short peo-ple,



don't want no short— peo - ple, don't want no short peo - ple 'round

Repeat ad lib. and fade



here.

SIMON SMITH AND THE AMAZING DANCING BEAR

Words and Music by
RANDY NEWMAN

Moderately fast with a slight swing feel ♩ = 140

The musical score is written for guitar and piano. The guitar part is in the key of D major (indicated by two sharps) and 4/4 time. The tempo is 'Moderately fast with a slight swing feel' at 140 beats per minute. The piano part is in the same key and time, starting with a mezzo-forte (mf) dynamic. The score is divided into three systems, each with a guitar staff and a piano staff. The piano staff includes a treble and bass clef. The guitar staff includes a treble clef and guitar-specific notation like 'x' for muted strings and 'o' for open strings. The piano staff includes a treble and bass clef. The piano staff includes a treble and bass clef. The piano staff includes a treble and bass clef.

System 1: Guitar chords G and D7. Piano accompaniment with a melody line and bass line. The piano part starts with a mezzo-forte (mf) dynamic.

System 2: Guitar chords G, B7, and Em. Piano accompaniment with a melody line and bass line.

System 3: Guitar chords A7 and D7. Piano accompaniment with a melody line and bass line.

G D G7 C Em A7

I may go out to - mor - row if I can bor - row a coat.

C D G D G7 C

to wear. Oh, I'd step out in style with my sin -

Em A7 C D G7

cere smile and my danc - ing bear. Out - ra - geous, a - larm -

C7 A7 D7

ing, cou - ra - geous, charm - ing. Oh, who -

G E7 Am D9 G G7(b9)

— would think a boy and bear would be well ac - cept - ed ev -

C F7 G E7 Am D9

'ry - where. It's just a - maz - ing how fair peo - ple can be...

G D G Bm G D G Bm

G D6 Db7(b9) Cmaj7 B7(#5) Bb13(#11) A7

Seen at the nic - est plac - es where well fed fac - es all stop -










— to stare? — Mak - ing the grand - est en - trance is Si -





mon Smith_ and his danc - ing_ bear_ They'll love_ us, won't_





— they? They feed_ us, don't_ they? Oh, who_








— would think_ a boy_ and bear_ would be well_ ac - cept - ed ev -








'ry - where?_ It's just___ a - maz - ing how___ fair peo-ple can be___






















Who___ needs mon -

mf

C7 A7 D7

ey when you're fun - ny? The big

G E7 Am D9 G G7(b9)

at - trac - tion ev - 'ry - where_ will be Si - mon Smith_ and his danc -

C F7 G E7 Am7 D7

ing bear. It's Si - mon Smith_ and the a - maz - ing danc - ing

rit.

Much faster

G F#m11 B7(#5) Em7 A7 C/D G

bear.

SONG FOR THE DEAD

Words and Music by
RANDY NEWMAN

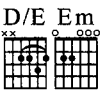
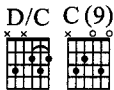
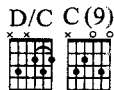
Moderately slow ♩ = 76

Chord diagrams for guitar are provided above the staff.

First System: Chords D/E and Em. Dynamics: *mp* (with pedal), (sim.), *mf*.

Second System: Chords D/E and Em. Lyrics: "Deep in the field,___ a". Dynamics: *mp*.

Third System: Chords D/G, G, and D/E Em. Lyrics: "lone sol - dier stands___ with mud on his boot".

and blood on his hands... They





left him be - hind... to bur - y the dead...







and to say a few words... on be - half... of the lead - er - ship.

poco rit.






Par - don me, boys... if I






slip off my pack_ and sit for a while_ with you. I'd




like to ex - plain_ why you fine young men_ had to be






blown a - part to de - fend this mud - hole. Now,




our coun - try, boys, though it's quite far a - way, found it - self

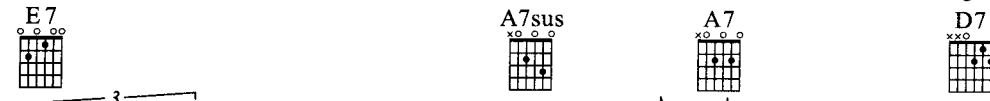
E^{sus2}/_{sus4} Em/D D/C C(9) G G/F



jeop - ard - ized, en - dan - gered, boys, by these ver - y gooks who

cresc.

E7 A7sus A7 D7



lie here be - side you, for - ev - er near. For - ev - er... We'd

rit.

G Cm/G G/B G/D



like to ex - press_ our deep ad - mi - ra - tion_ for your cour - age un - der

delicately

C(9) G/D B7/D# Em Em/D



fire, and your will - ing - ness_ to die for your

C (9) D

coun - try, boys. We won't for - get. We

won't for - get.

D/E Em D/E Em

D/C C (9) D/C C (9) D/E Em

D/E Em Em9

Song for the Dead - 5 - 5
PF9808

YOU CAN LEAVE YOUR HAT ON

Words and Music by
RANDY NEWMAN

Moderate rock ♩ = 92



The musical score is written for piano and guitar. It begins with a piano introduction in 4/4 time, key of D major. The bass line is prominent, featuring a mix of eighth and sixteenth notes. The right hand provides a melodic counterpoint. The score is divided into three systems. The first system includes a guitar chord diagram for G5. The second system includes guitar chord diagrams for Bm7 and E7. The third system shows a continuation of the piano accompaniment.

You Can Leave Your Hat On - 6 - 1
PF9808

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(semi-spoken throughout)

Ba-by, take off your coat_____

real_____ slow.

Ba - by, take off your shoes;_____

yeah,

I'll take your shoes.

Ba - by, take off your dress,

yes,_____ yes, yes.

You can

(fill, ad lib.)



leave your hat on.

You can leave your hat on.

(ad lib.)



You can leave your hat on.

sfz

Go on o - ver there,

turn on the light.

(ad lib.)

No, all the lights.

(sub. *ff*)

Come back here.

Stand on this chair, that's

E13



— right. Raise your arms up to—

— the air, shake— 'em.

E7 E7/G# E7/A

You give me a rea-son to live. You give me a rea-son to live. You give me a rea-son to live.

Bm7 E7

You give me a rea-son to live.——

Sus - pi - cious minds are talk - ing,

try'n' to tear us a - part. They say that my love.

— is wrong, — they don't know what love is.

They don't know what love is.

mf *f*

G5 E7/G# G5

They don't know what love is. They don't

sim.

E7/A G5 Bm7

know_ what love is. I know what love is.

sfz

E7

Repeat ad lib. and fade

YOU'VE GOT A FRIEND IN ME

from the Motion Picture "Toy Story"

Words and Music by
RANDY NEWMAN

Easy shuffle ♩ = 108 (♩ = $\frac{3}{4}$)

Chord diagrams: Eb, G7/D, Cm, B7, Eb/Bb, Bb7, Eb, D/Bb, D/Bb, D/Bb, Eb, D/Bb, Eb9, Ab, Adim7, Eb

f 3

You've got a friend in me..
You've got a friend in me..

You've got a friend in me.____
You've got a friend in me.____

The musical score is written for guitar, piano, and voice. It begins with a guitar introduction in 4/4 time, featuring a series of chords: Eb, G7/D, Cm, B7, Eb/Bb, and Bb7. The piano accompaniment starts with a forte (f) dynamic and a triplet of eighth notes. The vocal line enters with the lyrics 'You've got a friend in me..'. The score includes guitar chord diagrams for each chord, piano accompaniment with dynamic markings, and vocal lines with lyrics. The key signature has two flats (Bb and Eb), and the tempo is marked as 'Easy shuffle' at 108 beats per minute.

You've Got a Friend in Me - 4 - 1
PF9808



When the road looks rough a-head and you're miles and miles from your nice—
 You got troubles, then I got 'em too. There is - n't an - y - thing I



— warm bed. — You just re-mem-ber what your old pal said, — boy, you've.
 would-n't do — for you. If we stick to - geth - er we can see it through, — 'cause you've.



— got a friend in me. — Yeah, you've — got a friend in me.
 — got a friend in me. — Yeah, you've — got a friend in me.



3

2.    4 (semi spoken) 

Now some oth-er folks might be a lit-tle bit smart-er than I am,

big-ger and strong - er too. May - be. But none of them could

   3   

ev - er love you the way I do, it's me and you, boy.

   5  4 

And as the years go by, our friend - ship will nev - er die.








You're gon - na see it's our des - ti - ny.

molto rit.








You've got a friend in me. — You've got a friend in me. —

a tempo








— Yeah you've — got a friend in me. —







rit.

SHORT PEOPLE

Words and Music by
RANDY NEWMAN

Moderate shuffle ♩ = 104 (♩ = $\overline{\overline{\overline{\text{J}}}}^3$)

Chord diagrams: A, F#m7, B7, E7sus

mf *sim.*

Short peo-ple got no rea-son, short peo-ple got no rea-son,

(plus octaves ad lib.)

short peo-ple got no rea-son to live. They got





lit - tle hands, lit - tle eyes, they walk a - round tell - in'





great big lies. They got lit - tle nos - es and ti - ny lit - tle teeth. They wear






plat - form shoes on their nas - ty lit - tle feet. Well, I don't want no








short peo - ple, don't want no short peo - ple,








don't want no short peo-ple 'round here.






Short peo-ple are just the same as






you and I. (A fool such as I.) All men are broth-ers un - til the day.






they die. It's a won-der-ful world. Short peo-ple got no - bod-y,











B7 E7sus A F#m7

short peo-ple got no - bod - y, short peo-ple got no - bod - y to love.

This system contains the first four measures of the song. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has three sharps (F#, C#, G#). Chord diagrams for B7, E7sus, A, and F#m7 are shown above the staff. The lyrics are written below the melody line.

B7 E7sus A

They got lit - tle ba - by legs, they

This system contains measures 5 through 8. The melody continues in the treble clef, and the accompaniment is in the bass clef. Chord diagrams for B7, E7sus, and A are shown above the staff. The lyrics are written below the melody line.

A7/G D/F# F7

stand so low you got to pick 'em up just to say hel - lo. They got

This system contains measures 9 through 12. The melody continues in the treble clef, and the accompaniment is in the bass clef. Chord diagrams for A7/G, D/F#, and F7 are shown above the staff. The lyrics are written below the melody line.

A A7/G D/F#

lit - tle cars that go beep, beep, beep, they got lit - tle voic - es go - ing

This system contains measures 13 through 16. The melody continues in the treble clef, and the accompaniment is in the bass clef. Chord diagrams for A, A7/G, and D/F# are shown above the staff. The lyrics are written below the melody line.





peep, peep, peep. They got grub-by lit - tle fin - gers and dirt - y lit - tle minds,








they're gon-na get you ev - 'ry time.. Well, I don't want no short peo-ple,










don't want no short___ peo - ple, don't want no short peo - ple 'round






here. *Repeat ad lib. and fade*

People - 5 - 5

THE BLUES

Words and Music by
Randy Newman

♩ = 126



1. He's gon - na tell you 'bout his dear old mo - ther, burned up in a fac - to - ry in
2. He's gon - na tell you 'bout his un - cle Ned - dy, locked up in a pri - son out in

mf



Spring-field, Mass. _ He's gon - na tell you 'bout his ba - by bro - ther, hust -
Or - e - gon. _ He's gon - na tell you 'bout his best friend Ed - die, killed



- lin' down the ci - ty streets, and sell - in' his ass _ for a dol - lar _ bag. _
_ in a bar _ fight with a pair of ma-rines _ and a sai - lor, _ oh. _



1.

2.

He's got the



blues,

this boy

has got the blues.

You can hear



— it in his mu - sic, he's got the blues,

this boy,

he's got



the blues, you can hear it, you can hear it.

When I was nine years

Am(maj7) Am7 Am6

old, my dad - dy ran a - way with a wo -

C/G G C G/B Am

- man he met on a train. Oh, his lit - tle boy

Am(maj7) Am7 D9 4fr

ran to the room where his pia - no lay in wait for him.

C/G G7

He played and he played, he played and he played.

Chord diagrams: C, C/B, Am7

Measures 1-3: Treble clef has a whole rest in measure 1, and a half note in measure 2. Piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with whole notes in the left hand.

Chord diagrams: C/G, F, D7/F#

Measures 4-6: Treble clef continues the eighth-note pattern. Piano accompaniment changes chords in measure 5 (F) and measure 6 (D7/F#), with the right hand playing chords and the left hand playing a bass line.

Chord diagrams: Gsus4, G7, C, G/B, Am

Measures 7-9: Treble clef has whole rests in measures 7 and 8, followed by a half note in measure 9. Piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with whole notes in the left hand.

He's got the blues, this boy,

Chord diagrams: C/E, F, G11

Measures 10-12: Treble clef has a half note in measure 10, followed by eighth notes in measures 11 and 12. Piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with whole notes in the left hand.

he's got the blues. You can hear it, you can hear it, he's got

C G/B Am C/E F

the blues, _ this boy _ has got the blues.

G11 Am Am(maj7)

A year a - go, I met this girl,

Am7 D9 C/G

I thought we'd hit a mas - sive groove, _ but she dumped me,

G7 C G/B Am C/E F

and all we'd hit were the blues. _

Guitar Chords: G11, C, G/B, Am

Guitar Chords: C/E, F, G11

He's got the

Guitar Chords: C, G/B, Am, C/E, F, G11

blues, this boy — has got the blues. You can hear it in his mu-sic, he's got

Guitar Chords: C, G/B, Am, C/E, F, G

the blues, this boy — has real - ly got the blues.

repeat to fade